

# Special Commencement Issue

"Continuous News Service  
Since 1881"

## The Tech

**So You're  
Graduating!**  
See page 3.

VOLUME 95, NUMBER 27

MIT, CAMBRIDGE, MASSACHUSETTS

MONDAY, JUNE 2, 1975

### 1300 to get degrees in ceremonies today

More than 1300 seniors and graduate students will receive degrees from MIT President Jerome B. Wiesner at the Institute's 109th annual commencement ceremony today.

Wiesner, who will also give the commencement address to the students and their parents and guests, will present about 1450 degrees in the 2-hour ceremony, which begins at 10:30am in Rockwell Cage.

Howard W. Johnson, Chairman of the Corporation and former president of MIT, will preside over the commencement. More than 4000 students, parents, faculty, alumni and guests are expected to attend.

Marching to the sound of the MIT Concert Band, directed by Humanities Instructor John D. Corley, the graduates will lead an academic procession into the Rockwell Cage at 10:30, followed by former Governor of Puerto Rico Luis Ferre '24, outgoing president of the Alumni Association and Grand Marshal of the commencement exercises.

Representative of the Corporation, faculty members, and Guests of Honor, including Cambridge Mayor Walter J. Sullivan, will follow Ferre into the Cage. Johnson will open the ceremony prior to an invocation by Rabbi Mel Gottlieb, Wiesner's address, and the presentation of degrees.

Each degree recipient, following MIT's tradition, will receive his degree from Wiesner, while

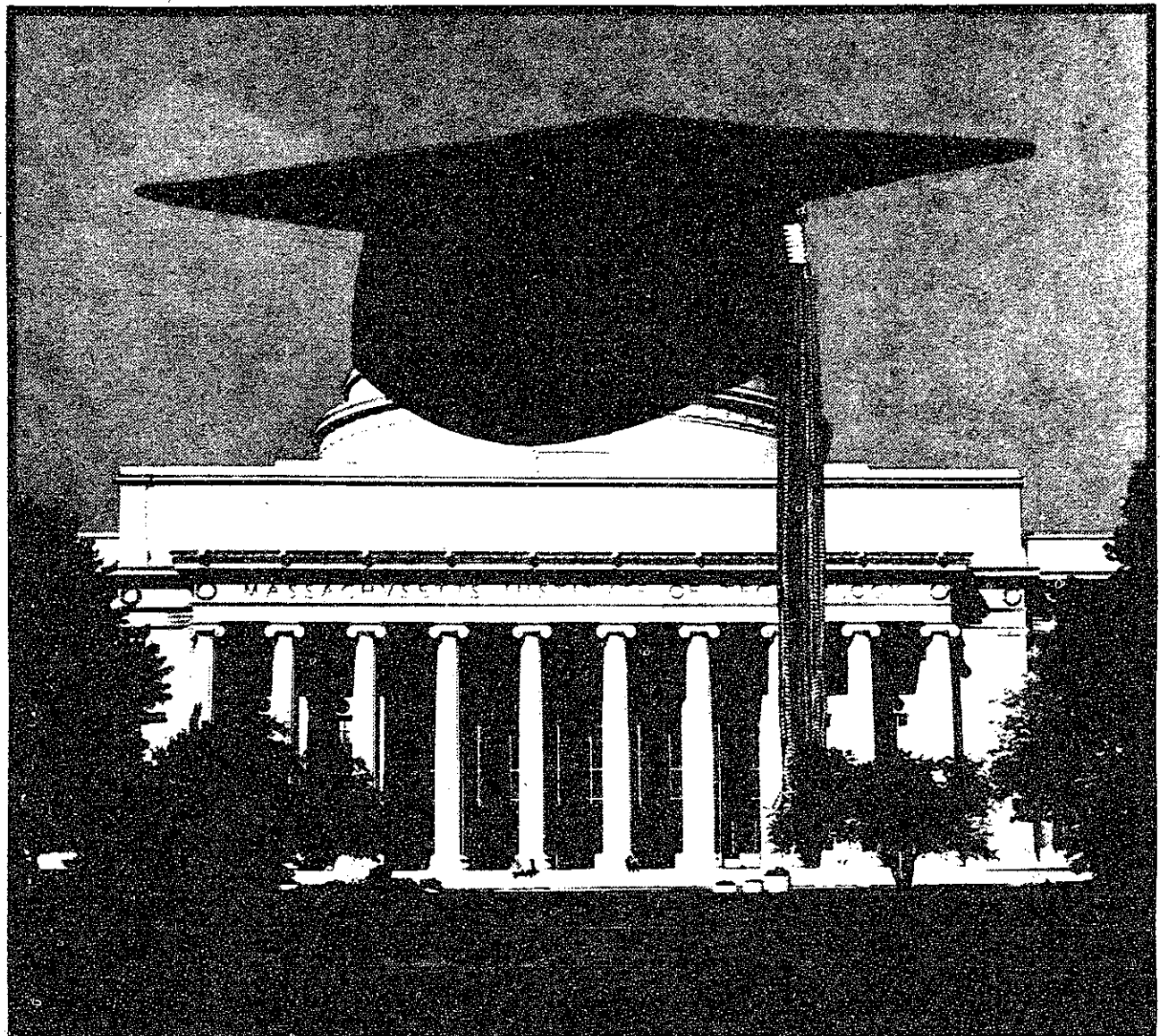
the Dean of the recipient's School reads his name. Doctoral recipients will receive hoods at the same time from Dean of the Graduate School Irwin Sizer and Chairman of the Faculty Professor Elias Gyftopoulos.

A record number of women — more than 150 — will receive degrees today, almost half again as many as were awarded degrees last year. Two of the female degree recipients will be seated on the stage at the front of the Cage as permanent officers of the Class of 1975 — Ilene S. Gordon, class vice-president, and Jennifer Gordon, class secretary-treasurer.

Other officers on the stage will include Class of 1975 Marshal Jim Moody, and Graduate Student Council President Spyridon Armenis, representing graduate students. Class of 1975 President Anita Horton will not be at the ceremonies, as she is in Europe.

Graduates and their guests will be honored at an informal reception on Kresge Oval after the commencement ceremonies. Administration officials and faculty members will be present to meet with graduates, and refreshments will be served. A strolling band will provide entertainment, courtesy of the Class of 1975.

For eighteen students, commencement activities have already begun, as Reserve Officer



### Plant makes MIT presentable

By Mike McNamee  
Painting. Cleaning. Mowing. Washing windows, setting up tents, chairs, stages, flower pots, curtains. Praying for good weather. Doing their usual work — and more . . . If anyone has

been busier than the graduating seniors and graduate students in preparing for commencement, it has to have been MIT's Physical Plant workers.

Preparing the grounds and buildings of MIT for an onslaught of thousands of guests during one of the most hectic weeks of the year is an annual task for Physical Plant, yet it never seems to be quite the same from year to year. This year was no exception.

"The real problem this year was the vacation we had (Memorial Day) last Monday," said

Larry Pickard, Grounds Manager in Physical Plant. Pickard who — like most Plant personnel and managers — had to be reached "in the field" last week, said the holiday had meant putting several men on overtime to get the necessary work done in time for today's events.

Pickard's crews are responsible for two things with regards to commencement and Alumni Day — "sprucing up" the grounds so that they will look nice for the visitors, and fixing up the grounds so that they will survive

(Please turn to page 5)

### Commencement, Alumni Events

#### Commencement Exercises — Today

- 9:30am — Rockwell Cage opened for admission of audience.
- 10:00 — Robing begins: graduates in duPont Center Gymnasium, Stage guests in duPont Athletic Building.
- 10:30 — Academic Procession enters Rockwell Cage, led by graduates. Graduates will be followed by Chief Marshal Governor Luis A. Ferre '24, representatives of the MIT Corporation, members of the faculty, and Guests of Honor.
- 10:51 — National Anthem, led by Chairman of the Corporation Howard W. Johnson.
- 10:53 — Opening of commencement ceremonies by Johnson, and invocation by Rabbi Mel Gottlieb, MIT Jewish Chaplain.
- 10:56 — Address by President Jerome B. Wiesner.
- 11:10 — Presentation of degrees begins. Bachelor degrees are presented first, followed by Master degrees, Engineer degrees, Doctor of Science and Doctor of Philosophy degrees. Each degree recipient will be presented his diploma by Wiesner, and his name will be read by the Dean of his School. Doctoral recipients will be hooded by Dean of the Graduate School Irwin Sizer and Chairman of the Faculty Professor Elias Gyftopoulos.
- 12:10pm — Closing exercises by Johnson. Academic Recession, led by Guests of Honor in reverse order of procession.
- 12:30 — Exercises will be concluded.
- Reception for Graduates and Their Guests — Today
- 12:45pm — Faculty and administrators will be present at an informal reception on Kresge Plaza for graduates and their guests. Sandwiches and refreshments will be served. A "strolling ragtime band" has been provided by the Senior Class to entertain at the reception.

#### Tech Night at the Pops — Thursday

- 7:30pm — Buses start to leave from Massachusetts Avenue entrance for Symphony Hall.
- 8:30-10:30 — Tech Night at the Pops at Symphony Hall.

#### Alumni Day — Friday

- 8:00am-12:30pm — Alumni Registration — Kresge Auditorium Lobby.
- 9:15-11:30 — Morning program in Kresge: "Discovery and Finding the Solutions of Societal Problems," a panel discussion moderated by Provost Walter A. Rosenblith. Panelists are: Professor of Immunology Herman N. Eisen; Professor Frank Press, head of the Department of Earth and Planetary Sciences; Professor of Urban Studies Donald A. Schon; Institute Professor Robert N. Solow; and Professor Myron Tribus, director of the Center for Advanced Engineering Studies.
- 11:30-12:15 — Class gifts presentation: Gifts will be presented to the Institute by the Classes of 1925, 1940, and 1950. Wiesner, Johnson, and other MIT officials will be present to accept the gifts.
- 12:30-1:30 — Box lunch on Kresge Mall. — "Visual Happening," a multi-media display prepared by Otto Piene, Director of the Center for Advanced Visual Studies; the New England Dinosaur Dance Company; Paul Earl; and the Annex Players, will be held on Kresge Oval.
- 1:45-2:15 — Memorial Services in the Chapel. Tributes will be paid to alumni whose deaths were reported in the last year.
- 2:30-4:45 — Afternoon program: 22 different sessions will be offered by departments and centers at a number of locations throughout the Institute. Locations and times will be posted in Kresge Auditorium Lobby.
- 5:00-6:30 — Centennial Reception in Sala de Puerto Rico in the Student Center.

### Wiesner: '71-75 a time of pressures, growth

In October, 1971, one month after the graduating Class of 1975 came to MIT, Jerome B. Wiesner was inaugurated President of MIT. The first four years of his presidency have been marked by an increasingly tight budget, and pressures on MIT from a number of fronts; yet, as Wiesner is quick to point out, there are a number of exciting and innovative areas in which MIT has progressed despite the pressures.

In this interview with The Tech Editor-in-Chief Mike McNamee, Wiesner looks back on the first four years of his presidency and discusses the Institute's potential future role in the world.

**The Tech:** Broadly, how would you say MIT has changed during the first four years of your administration?

**JEW:** I'm not sure that it really has changed as a consequence of my presidency. I believe that there have been a number of shifts, changes occurring at MIT during the last couple of decades which have been continued — and perhaps emphasized, the greater effort to understand the interaction of technology and society; the continuing, in fact, growing, emphasis on natural resources, on protecting the environment; growing

emphasis on understanding systems, particularly systems that involve people; social-technical systems, like health delivery systems; the continuing effort to understand how to bring the human individual concerns into the considerations when one is involved with large technology. That's not easy; I mean, we talk about it a lot, but I'd say we're far from understanding how to do much about it. I think all of these questions were already here as was the large MIT effort to discover how to teach more effectively. I mean both the

(Please turn to page 8)



# Russian sailors find friends, 'detente', at MIT



May 16 was a busy day for 78 Russian sailors visiting MIT as part of their stay in Boston on an exchange commemorating US-Soviet alliance in World War II. The commanders of the two Russian destroyers found time, however, to exchange plaques with MIT Chancellor Paul E. Gray '54 and President Jerome B. Wiesner (below), while the crews got a chance to match soccer skills with an impromptu MIT team which included MIT star footballer Shin Yoshida '76 (right).

Despite the press of final exams and preparations for summer, the MIT community found time during the last week of classes to welcome the crews of two Soviet Russian destroyers with a day of activity when the sailors visited Boston.

The Russian sailors, crewmen on the destroyers Boykiy and Zhguchiy, were visiting Boston on an exchange program with the US Navy held in honor of the 30th anniversary of V-E Day, the day Germany surrendered to end World II in Europe. Two American ships visited Leningrad on the same day.

Seventy-eight Russian sailors, accompanied by 20 US sailors who served as their hosts in Boston, visited MIT, where they were greeted by President Jerome B. Wiesner, Chancellor Paul E. Gray '54, and Provost Walter A. Rosenblith. Wiesner and Gray exchanged plaques commemorating the visit with Captains Boldovshiy, commander of the Boykiy, and Bromikov, commander of the Zhguchiy.

Less sedate activities were planned outside, where impromptu soccer and volleyball teams played the Russians in those sports. The MIT athletes had a successful day, beating the Russians 3-1 in soccer and winning three straight volleyball games, 15-6, 15-9, 15-10.

A bilingual barbecue concluded the day at MIT for the Russian sailors.



Mark James



Mark James



Mark James

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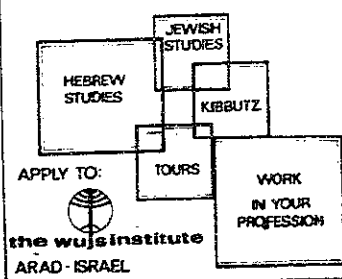
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# 2000 expected for Alumni Day

By Mike McNamee

More than 2000 MIT alumni and their families will converge on campus this week to celebrate Alumni Day, MIT's annual alumni gathering, and 13 class reunions for classes ranging from 1910 to 1970.

On Friday morning, a symposium of six MIT innovators will discuss "the process of discovery and its relation to the solving of societal problems." The panel will cover recent progress in a number of technical and social science fields, and will discuss how this progress will relate to solution of problems (see schedule, page 1).

A memorial service for alumni whose deaths have been reported since last Alumni Day and presentation of gifts from the Classes of 1925, 1940, and 1950 are scheduled after the morning session. Kresge Oval will be the scene for a lunchtime "Visual Happening," prepared by the Center for Advanced Visual Studies and the MIT Multi-Media Workshop.

An afternoon program offering a choice of 22 different seminar programs or series has been planned for Friday afternoon.

The Alumni Day activities will be concluded with the Centennial Reception in the Sala de Puerto Rico in the Student Center.

Reunion Weekend will follow, lasting through Monday, with 10 of the 13 class reunions scheduled to be held on campus — a record number, according to Director of Alumni Services Joseph J. Martori.

"We think the Bicentennial activities have accounted for a lot of the interest in holding reunions on campus or in the Boston area," Martori said. "Many of the classes have been stressing the Bicentennial as an inducement to draw alumni into the Boston area this year."

MIT class reunions are traditionally held every five years, with major reunions held 25 and 50 years after graduation. The number of reunions scheduled for this year, going back 65 years, is one of the highest ever, Martori said.

The events this week will cap a long process of planning and study, begun almost five years ago for each of the reunions and a year ago for Alumni Day.

"Reunions and alumni day don't just happen, you know," Rivalyn Zweig, a member of the Alumni Association staff, said.

Planning for each reunion takes place over five years, start-

ing almost as soon as the preceding reunion is over, Zweig said. Class members at each reunion elect a group of officers for the next five years, and the officers appoint a committee to work on reunion.

Alumni Day is planned by a volunteer committee of 12 alumni, who meet throughout the year to work out plans for Tech Night and Alumni Day. The Alumni Association staff provides liaison between the Alumni Day committee and reunion planners.

"We start work on the next Alumni Day right after we get through with the bookkeeping and paperwork for its predecessor," Zweig said. "There are always three or four people who work full-time on it, and we tend to acquire more people ad hoc towards the end of the planning."

The entire set of events, Martori said, costs MIT about \$50,000. The Institute provides facilities for all reunions held on campus, as well as for Alumni Day events.



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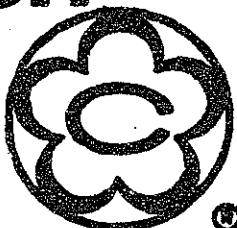
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# The Tech



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## NOTES

\* The Asinari Family wish to express their heartfelt gratitude to MIT in its entirety and especially to all of John's many friends and sympathizers who extended condolences and shared with them their deep sorrow during the time of the tragic death of their son. Also, to convey their gratefulness for the generous contributions to the scholarship fund established in John's memory.

Sincerely,

Mr. and Mrs. Louis E. Asinari

\* Cambridge parents are seeking assistance from concerned MIT students and personnel who have a couple of hours each week to spare. These persons would be working in either a one-to-one or group relationship with mentally retarded children ranging in age from 6 up. You can become involved with programs in recreation, sports or community experience and self-help skills with these deprived youngsters. It only takes a few hours and it is a chance to get a good feeling about yourself and what you are doing. Activities can be initiated either this summer or next fall. Take a chance, call either Urban Action at x3-2894 or Jack Barry, asst athletic director, at x3-4497.

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# Opinion

## Another year gone, another graduation

By Michael McNamee

From where I sit I can see workmen putting up the tents on Kresge Oval for the receptions, parties, and other events of commencement and Alumni Day. In Rockwell Cage, stages, curtains, flagpoles, and other paraphernalia are being erected for the ceremonies to be held there. Faculty committees are meeting, professors are giving grades, diplomas are being certified, printed, and signed, degree lists are being prepared and commencement tickets handed out. It's almost time for graduation.

Seniors are rushing about frantically trying to get all the bureaucratic hassles out of the way so they can get their names on the magic list — the degree list — despite this deficiency or that petition which was misfiled. Other seniors don't have the problems, and they're just relaxing, taking it easy, killing time until their parents get into town and take them to dinner at Anthony's and watch them get their diplomas. It's hard to tell which group has more to be worried about — the frantic ones know where they stand, while anyone who has dealt with MIT bureaucracy for three or four years is easily convinced that he'll get bad news and won't be able to graduate only an hour before commencement starts.

There is very little of the air of finality that one notices around commencement time in high school or at other schools. People here often seem to never go away; if a senior isn't going to MIT grad school, he's getting a job at MIT, or a job in Boston, or going to school somewhere else in Boston, or staying in Boston and not doing anything at all. This area is ideally suited to staying around and not doing anything — at least not anything that could be formally categorized as "job" or "school" — and one often sees people who were thought to have left years ago, still busy living in Cambridge.

Still, some people go away, some people never return, and some people you know you will never see again. There are farewells being said, people catching themselves saying "Have a nice summer" and amending it to "Have a nice forever." MIT students tend to think that you can lessen the dimensions of forever by saying that; one quantifies, qualifies, and limits something like "forever," it allows one to get a logical grip on it, and somehow it lessens the whole concept.

Being a junior, I tend to think it's hardest on the juniors, watching seniors go away to be engulfed in The Real World, never to return to Mother 'Tute. MIT is a state of mind, and juniors have been around long enough to know that, and to know that once one leaves, one can rarely regain the combination of intellectual abstraction, isolation from the rest of the world, and pure flakiness that marks that world. There's little or no class spirit or class awareness around here, but commencement tends to suddenly make the sharp distinction: *they're* going away and *they* aren't. It's a distinction that means, for the junior, the prospect of another year without many of the friends of the last three.

The same distinction does allow the junior to realize that if *they* can go away, *he* can go away — something that doesn't always seem possible, stuck in the middle of a semester buried under a mountain of papers, tests, and problems sets. That's important, because even though many people seem never to leave the place, everyone looks forward to the day when he does leave. It's an illustration of the love/hate, attraction/repulsion relationship which MIT the institution seems to have with most of its students.

This year's graduates will probably be no exception — they'll be back, wondering why they came, but unable to resist. And, although it's never the same after you've been Out There for a while, they'll still be welcome when they return, for a visit or for life, because Mother 'Tute never seems to forget her own. I'm not sure if that's comforting — or frightening.

## The Tech

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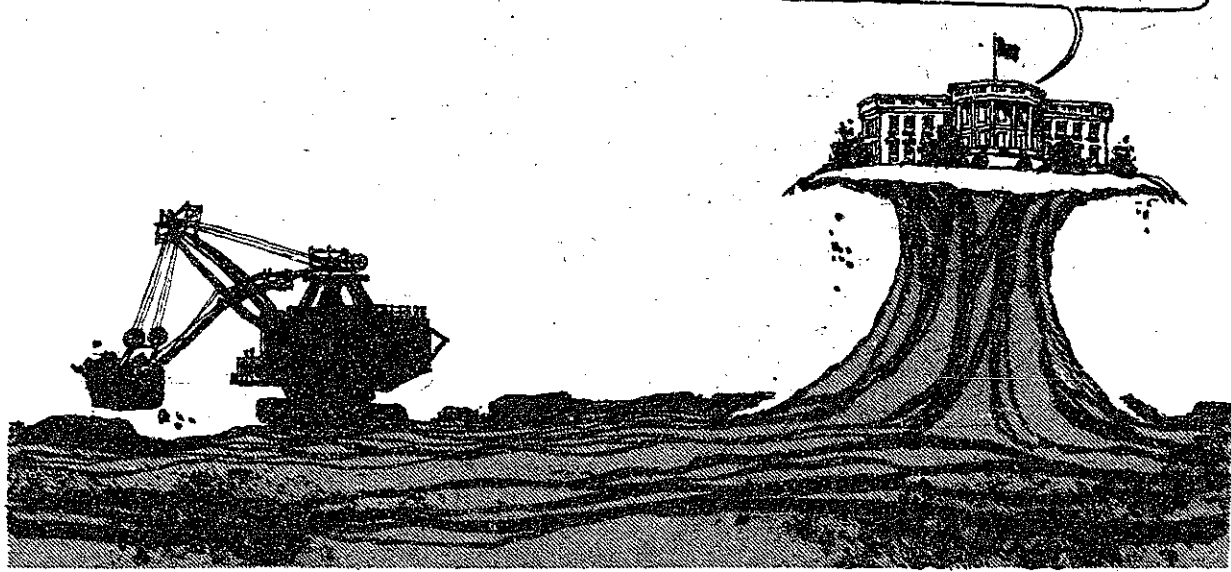
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Mike Peters

DAY/TON DAILY NEWS 1975 ©

LOOK, IT'S A THANK YOU NOTE FROM THE STRIP MINERS, JERRY... THEY SAY THEY WORSHIP THE GROUND YOU WALK ON....



## Letters to The Tech

### Ideas Sought on Foreign Programs

(A copy of this letter was sent to The Tech.)

To Members of the MIT Community:

The Ad Hoc Advisory Committee on International Institutional Commitments (appointed pursuant to a faculty resolution at the April 16 meeting) is interested in soliciting information and opinions on the Institute's international commitments, including the program in Nuclear Engineering which gave rise to the issue. We are also interested in any precedents, and on future commitments with respect to the appropriate procedures for application of the Institute's norms.

Owing to the approaching end of term, and the summer vacation, we are forced to resort to written communication. We should very much appreciate your observations on the subject, in writing, addressed to the Committee and mailed to Mr. James Culliton, Director of Personnel Services, E19-295, who is serving in a staff capacity and will distribute copies of your communication to us.

In commenting upon the Iranian project, another proposal, or in general, we would welcome your views on these issues:

1) Would you discriminate by countries and be prepared to

undertake research and instructional programs for some countries but not others, introducing political considerations into the academic process?

2) Does it make a difference in your attitude whether the Institute deals with a government or a private institution abroad?

3) Would you discriminate by subject matter, and regard certain topics like nutrition perfectly suitable for research and instruction with any and all countries, but others like submarine design not?

4) Is the question of academic procedure and routines, including tuition charges, the nub of the matter as you see it. If so, have you considered the precedents which may exist in various domestic programs in Management, Advanced Engineering Studies, Ocean Engineering (naval architecture) and Aeronautics and Astronautics?

We shall be most grateful for any views on these general matters.

Charles P. Kindleberger  
Professor of Economics  
(Chairman: for the Committee)

## MIT Principles OK

An Open Letter to the MIT Community:

On April 28, 1975, we, the members of the Chaplaincy at MIT sent a letter to *The Tech* critical of MIT's contract with the Iranian government to train 50 Iranian graduate students in Nuclear Engineering. We expressed our concern about the independence and integrity of an institution we deeply care about. We were concerned about the drift of MIT involvement in making contracts with foreign governments, and asked upon what principles MIT stands in making such contracts.

We write this letter in response to MIT's negotiations with Saudi Arabia. We heartily approve of the aims and purposes of the Salt Water Conversion Corporation, and we regret that the negotiations for that project were terminated by Saudi Arabia. Worthwhile research and development projects involving MIT and other governments or government-sponsored projects always carry with them moral, political, and social consequences. Such consequences of their very nature raise the question of principles.

In this instance, MIT stated its principles unequivocally and clearly, and then stood upon them. For this we are deeply grateful, and we wish to say so publicly.

President Wienser said that we "cannot legally continue in any activity which has associated with it discrimination against any individual on the basis of characteristics such as race, color, national origin, religion or sex." MIT, he said, as an equal opportunity employer has both its legal requirements as well as moral obligations to guard against the possibility of discrimination in any of its dealings. We commend the Institute and the MIT administration for this

stand. We genuinely appreciate the clarity with which the principles were stated.

We regret that Saudi Arabian officials failed to appreciate MIT's need to insist on this principle, but we rejoice that the Institute did stand on it.

Rev. John Crocker, Jr.  
Fr. Robert Moran  
Rabbi Mel Gottlieb  
Steven Murphy  
Pastor Constance Parvey  
May 27, 1975

## Review Rebuttal

To the Editor:

I think that in the interest of fairness and equal time you should publish the following rebuttal of Margaret Minsky's review of Sam Delany's *Dhalgren*:

If the characters of *Dhalgren* (by Sam Delany; Bantam Books) seem inconsistent and impetuous, suspect lack of insight and penetration in the reader. The apparent ambiguities arise from a basic premise: that life is ambiguous, that cognition is at best unsure. Once one comes to terms with the main character's inconstant insanity, which takes a while, the motivations of the characters should become intimately apparent (although never "lucid"). *Dhalgren*, I found, could so enwrap me in its internal, strange rationality that (for instance) when Kid said: "I think it means Denny's going to leave me first," I could sit back and say, with absolute conviction: "Yes, that's right, I think that's what it means." And then, when it didn't happen that way, it wasn't that we (the Kid and I) had been wrong, it was that life — and Delany's mirror-prism-lens of life — never works out the way it logically should.

The construction of a "clear" system of symbolism is not Delany's style. See *Einstein Intersection*, for Chrissake, or

*Empire Star* (one of his best). Ambiguity of purpose, of mood, is important to him. Delany is not a didactic writer. If you want to be preached to, go back to your high school English class and read *The Scarlet Letter* and *Moby Dick*, complete with running interpretation by Teacher. (I don't mean to disparage either of those books, but I prefer Delany — even at his worst, which *Dhalgren* isn't.)

The excitement of *Dhalgren* lies in the reality that exists in it within a superficially fantastical setting. The trappings are incredible, but the people are real; the events are real. The procession of events in a novel may be pure, and its logic concise. When one looks for consistency in real life, one finds gaps which cannot be explained: the mind, the imagination may fill them for the mind fears them. What Delany does is to refuse to perform this trick of perception; he refuses to fill the gaps in the flow by imagined order or rationality. He will not be cowed by the fears of his conscious mind: by its label of "that's insane."

*Dhalgren* is the "novel" of the decade.

Thank you.  
David O. Knuttur

# Days of work and preparation show Physical Plant's concern

(Continued from page 1)

the beating of thousands of feet in grassy areas. Both, Pickard said, are important.

"We try to spiff everything up over and above the normal situation," he explained. "We've had a set-up for about four years now, with these planting tubs we put out on campus, and we try to use that to add color and life in a lot of areas."

"We always try to get a jump on the crowd," Pickard continued, explaining that the move of activities from the Killian Court to the Kresge area had tended to make grass maintenance easier. "We go through and maintain the grass, aerate it and so forth, for weeks before commencement, and then as soon as the tents come down we go through and fix it up again."

Cleaning up after commencement guests, Pickard said, "is not that involved — this isn't a messy affair." He explained that the commencement audience tended to be "a very subdued crowd. It's nothing like a party or beer plait," he concluded.

Pickard's grounds crews aren't the only Physical Plant workers who are involved in preparing for commencement. Maintenance crews have been painting and polishing wood and fixtures all over campus. Men from the Shade Shop, the Paint Shop, and the carpenters' department have set up equipment in Rockwell Cage — platforms, more than 4000 chairs, band stands, flags, podiums, wall hangings, and so forth. Masons have been at work on the brick patio around Kresge Auditorium.

The busyness of the last two weeks has extended all the way up the ranks of Physical Plant, but has been especially concentrated on Miles Cowen, Assistant Director of Physical Plant for Special Services. Cowen has been so busy in the last week that — as his secretary said — "he's just in and out in two minutes, everywhere all over the place."

"You get so close to this thing at this stage," Cowen explained last week, "that you can't really sit back and look at it overall. There's a heck of a lot of effort that's going into making things just right for the ceremonies."

## Commencement—1300 graduating

(Continued from page 1)

Training Corps commissioning ceremonies were held last Friday. Eight students received commissions as second lieutenants in the US Army, while one Naval ensign and nine Air Force lieutenants received their commissions. Major General Hugh F. Foster Jr., commanding officer of the US Army Electronics Command at North Monmouth, NJ, spoke at the commissioning exercises.

Two of the Air Force cadets commissioned broke new ground for MIT, as they — Brenda J. Blake and Paula A. Lieberman — were the first women ever to be commissioned officers at MIT.



Replacing worn and loose bricks in the patio around Kresge was just one part of the Physical Plant Department's job in preparing MIT for commencement and alumni activities.

Dave Green

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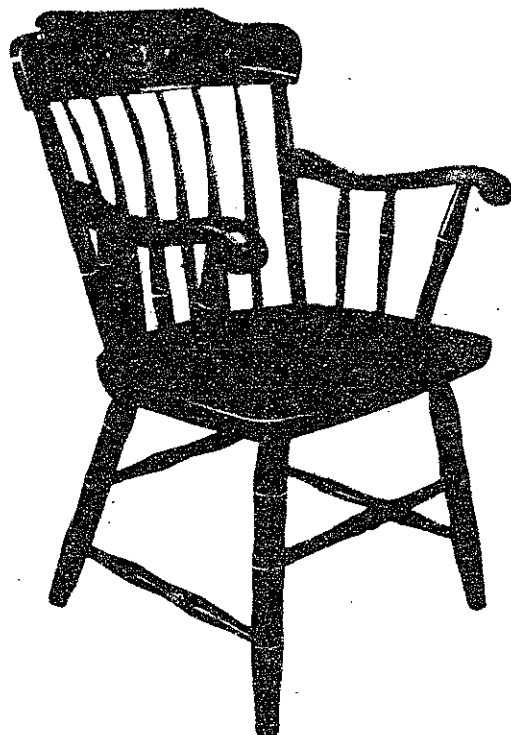
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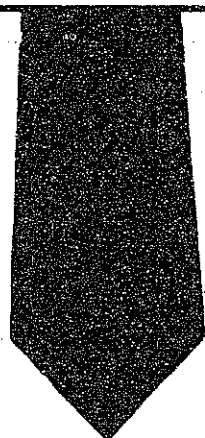
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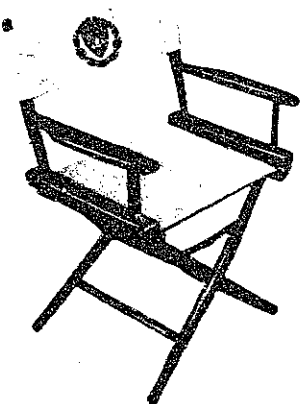
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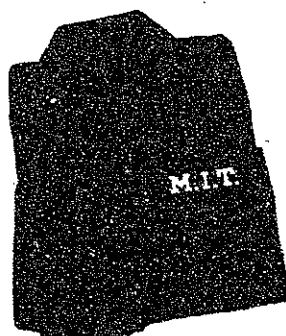
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**Diamond Head**  
Phil Manzanera  
(Atco SD 36-113)

Phil Manzanera, guitarist for Roxy Music, has assembled some of the cream of English rock talent — the likes of Eno, Robert Wyatt, Eddie Jobson, Andy Mackay, and John Wetton — and created a brilliant record. *Diamond Head* exemplifies much of what is exciting about progressive/experimental British rock.



**Stroll On**  
Steve Ashley  
(Gull GU6-401S1)

Steve Ashley, not exactly a household word in America though a certified first-class British folkie, makes his US debut with *Stroll On*. With support from scads of UK folk artists, including Fairport Convention's Dave Pegg, Dave Mattacks, Simon Nicol, and Ashley Hutchings (the latter also having been with Steeleye Span), this is a marvelous record. Ashley is a fine writer and distinctive singer; hopefully, we'll be hearing much more of him on this side of the Atlantic.

**Physical Graffiti**  
Led Zeppelin  
(SwanSong SS 2-200)

Somehow, this album has brought me to a revelation about Led Zeppelin — they are, indeed, one of the world's great rock bands. *Physical Graffiti*'s four sides reveal some of the filler inherent in any double record set, but moments like "In The Light," "The Wanton Song," "In My Time Of Dying," "Sick Again," "Kashmir," and "Ten Years Gone" have forced me to go back and listen to old Led Zep again. There are weak points, but this band has a history of great rock; *Physical Graffiti* is a landmark in that career.

**Armageddon**  
Armageddon  
(A&M SP-4513)

Ostensibly an all-star band like Bad Company (though more obscure, as its members come from the Yardbirds, the original Renaissance, session work with Rod Stewart and Johnny Winter, and the likes of Captain Beyond and Steamhammer), Armageddon manages to skirt direct references to previous styles. The band can do Yes one better on "Silver Tiptrope" just one cut after charging through a bombastic "Buzzard" — the group's jazz leanings are solidly grounded in rock with the result sounding far more intriguing than anything the Yes/Genesis genre has come up with of late.

**Toys In The Attic**  
Aerosmith  
(Columbia PC-33479)

Boston's most successful rock band returns with their third, and best, album — a carefully crafted and polished work which avoids the indulgent production of *Get Your Wings* while retaining the energy and impact of *Aerosmith*. A killer record, with guitarist Joe Perry bassist Tom Hamilton instrumental standouts.

**Four Wheel Drive**  
Bachman-Turner Overdrive  
(Mercury SRM-1-1027)

As this band has settled into a comfortable niche as one of the biggest (both physically and in terms of success) in the US (though they hail from Canada), the quality of their music has become steadily weaker and their style has grown more predictable. Bachman-Turner Overdrive has always shown immense potential, particularly while known as Brave Belt back in 1972; now, it looks as if gold records, however unimaginative, mean more to BTO. Nonetheless, "Hey You" is a very good single arguably the best track on *Four Wheel Drive*.

**Straight Shooter**  
Bad Company  
(Swan Song SS-8413)

Bad Company is the last group I would have expected to stick with a "winning formula" — yet, considering the impressive debut of *Bad Co.* and "Can't Get Enough," they seem to have done just that. Admittedly, songs like "Deal With The Preacher" and "Good Lovin' Gone Bad" in the band's tough, pared-down rock style are good — but from musicians as talented as Paul Rodgers and Mick Ralphs, I think we're justified to expect more.

**Best Of Free**  
Free  
(A&M SP-3663)

Capitalizing on the success of Bad Company, which features Free's Paul Rodgers and Simon Kirke, A&M Records has released this greatest hits package. There's no disputing the fact that Free was a superlative, if erratic and volatile, band; *Best Of Free* is an intelligent and representative collection from Free's six A&M albums. But the double import set on British Island Records, *The Free Story*, is a better, if more expensive, limited edition review of Free's past, with an excellent booklet of liner notes and photos.

**Circus**  
Argent  
(Epic PE-33422)

The prospects regarding the longevity of Argent are most unclear — the departure of Russ Ballard has left a large creative gap and, after seven albums, the band has not really "made it" to any great extent in the US. John Grimaldi and John Verity have been added to take over Ballard's vocal and guitar chores, and they do a creditable job — but the biggest problem is in the song-writing. Rod Argent can't do it alone, and Jim Rodford's help is insufficient. It's sad to say, but Argent is a group that has peaked; how long they can keep putting out undistinguished records is anyone's guess.

**Russ Ballard**  
Russ Ballard  
(Epic KE-33252)

When Russ Ballard left Argent, he took with him much of the band's pop song-writing talent; some of that pop-orientation gleams through on *Russ Ballard*, but only "I Don't Believe In Miracles" (first released on Argent's live *Encore* set) stands out. Despite a greater commercial orientation than Argent's most recent work, Ballard's solo album has little more commercial appeal.



**Spirit of America**  
The Beach Boys  
(Capitol SVBB-11384)

A collection of previously-released Beach Boys material from 1963-1965, *Spirit of America* offers nothing new in terms of the Beach Boys. What it and its commercial success do provide is insight into the marketing of a rock record by Capitol — they've managed to achieve better sales with *Spirit of America* and its predecessor *Endless Summer*, than the Beach Boys' current label (Warner Brothers) has with the group's most recent releases and repackagings of 1967-1969 albums.

**Ian Hunter**  
Ian Hunter  
(Columbia PC-33480)

Following quickly on ex-Bowie guitarist Mick Ronson's joining Mott the Hoople, Ian Hunter suffered a nervous breakdown and the band dissolved. Now, Mott has reformed without Hunter and Ronson, and that pair has produced *Ian Hunter* and is touring. A bit of the punch and energy of Mott the Hoople's rock has been lost in the process, probably intentionally, but this album has some strong moments — "Once Bitten, Twice Shy," "Who Do You Love," "The Truth, The Whole Truth, Nuthin' But The Truth," and "It's Not Easy When You Fall/Shades Off." Ronson and Hunter work well together, and tend to temper the excesses of the other. But like all such talented pairings, rumors already indicate an imminent split.



**Young Americans**  
David Bowie  
(RCA APL1-0998)

David Bowie has, on one level, opted for a disco/soul sound that is far from becoming for a man who masterminded the brilliant rock/pop of *Hunky Dory* and *Ziggy Stardust*; on another stratum, the lyrics of *Young Americans* form a poignant portrait of an artist trying to cope with both success and failure. I initially hated this album and the single "Young Americans" and the last Bowie tour; but there is a lot here that cannot be so easily discounted. A disturbing record with brief glimpses of genius.

**Blow By Blow**  
Jeff Beck  
(Epic PE-33409)

With Beck, Bogart, and Appice now history, Jeff Beck has tried his hand at a totally instrumental album, using sidemen which include keyboardman Max Middleton and employing George Martin as producer. Much of *Blow by Blow* is simple black funk with Beck's sterling guitar the chief redeeming facet. The one major exception, though, makes it all worthwhile. Stevie Wonder's "Cause We've Ended As Lovers" is breathtaking — Beck, paying homage to both Wonder and Roy Buchanan, turns in scintillating guitarwork and makes the number a devastating Les Paul tour de force.

**Judith**  
Judy Collins  
(Elektra 7E-1032)

Over the past few years, Judy Collins has been sounding more and more bored with much of her material; until now, that ennui has been detrimental. But on *Judith*, as she covers old-time numbers like "Brother, Can You Spare a Dime" and "I'll Be Seeing You," her delving into jazzier arrangements complements the aloof vocal stance. And her version of Stephen Sondheim's "Send In The Clowns" is the single most beautiful number Judy Collins has recorded since "Suzanne," and more than offsets the questionable taste of her production/performance of "Salt of the Earth" and "City of New Orleans."

**Propaganda**  
Sparks  
(Island ILPS-9312)

Brothers Ron and Russell Mael will never be accused of making, pleasant, easy-to-listen-to music; *Propaganda* consists of insane bits of camp, focused around Russell Mael's screeching falsetto, mile-a-minute lyrics, and generally hyperactive production. It's well worth the irritation, though for *Propaganda* is terrific pop/rock — especially "At Home, At Work, At Play" and "Reinforcements." And watch for the Maels to be starring in Jacques Tati's continuation of the Mr. Hulot series, tentatively titled *Confusion*. Very appropriate, n'est-ce pas?



### *Sneakin' Sally Through The Alley*

**Robert Palmer**  
(Island ILPS-9294)

Finally, after months of availability as an import, *Sneakin' Sally Through The Alley* has been released in the US. The combination of Palmer (ex-vocalist/guitarist for England's Vinegar Joe); a couple of strong tunes by Allen Toussaint ("From A Whisper To A Scream" and the title track); and a mighty contribution from Little Feat's Lowell George ("Sailin' Shoes" and powerful backing on the bulk of the album) is strong and appealing to fans of the Feat and their tight, slick rock. Only amidst the twelve minutes of "Through It All There's You" does the strength and energy tend to dissipate.

### *Desolation Boulevard*

**The Sweet**  
(Capitol ST-11395)

After the misleading bubblegum nature of the hit "Little Willy," the Sweet virtually disappeared from the American music scene. But in England, they continued to ravage the charts with the Chinn-Chapman numbers like "Blockbuster," "Ballroom Blitz," and "The 6-Teens." Finally, a compilation taken from the British version of *Desolation Boulevard* and its predecessor, *Sweet Fanny Adams*, is available in this country, with "Ballroom Blitz" and "I Wanna Be Committed" added as extra frosting. It's a tremendous pop/rock record with "Blitz," "The 6-Teens" and "Fox On The Run" outstanding; if *Desolation Boulevard* doesn't do anything in the US, it's not the Sweet's fault.

### *Rock 'n' Roll*

**John Lennon**  
(Apple SK-3419)

*Rock 'n' Roll*, a collection of John Lennon's interpretations of fifties rock, competes with *Plastic Ono Band* as his best solo work. More importantly, it provides the perspective and set of influences which shaped one member of the most important quartet in rock 'n' roll history. As Dr. Winston O'Boogie says on the back cover, "You should have been there." A strong album, with instrumental help from Leon Russell, Dr. John, Charlie Watts, Steve Cropper, and Jose Feliciano and production by the infamous Phil Spector.



**Soap Opera**  
**The Kinks**  
(RCA LPL1-5081)

Ray Davies has finally exceeded my limits of patience with *Soap Opera* — I am sick of his concept albums and the aggrandizement of his progressively more mundane and facile comments on society and life. The Kinks haven't done much that's either new or different since *Lola*, except for the single "Preservation" released last fall. *Soap Opera* is more recycled rock and gratuitous philosophizing; I'm not impressed anymore.

**Katy Lied**  
**Steely Dan**  
(ABC ABCD-846)

Co-holders, along with Little Feat, of the coveted critics' title of "Best American Rock Band," Steely Dan's fourth record chronicles both the increasing amorphousness of the group as an operating entity and the progressive maturation of the nexus of talent that is Donald Fagen and Walter Becker. An exceptional record, from the rocking "Black Friday," through "Bad Sneakers" and "Everyone's Gone To The Movies," to the deceptive and subtle "Any World (That I'm Welcome To)."

**Big Red Rock**  
**Ayers Rock**  
(A&M SP-4523)

Ayers Rock is a jazz/rock ensemble from Australia, specializing in a sound which combines instrumental Frank Zappa with a bit of Blood, Sweat, and Tears. All very competent, but not very exciting or interesting.



**Frampton**  
**Peter Frampton**  
(A&M SP-4512)

After Peter Frampton's solo career began auspiciously with *Wind of Change* — his first recording after leaving Humble Pie at the peak of its success — two relatively mediocre and same-sounding albums followed. But now, *Frampton* returns to and surpasses the quality of *Wind of Change*. Peter Frampton is an exceptional guitarist and talented vocalist and writer; with long-time Anglo cohorts Andy Bown and John Simon, he ranges easily from the bashing, dense rock of "(I'll Give You) Money" to the straight acoustic/electric fusion of "Day's Dawning" and "One More Time." A fine, fine record.

**Street Rats**  
**Humble Pie**  
(A&M SP-4514)

*Street Rats* ends the career of Humble Pie; the group has decided to retire and split up following the record's release. Good riddance; this album is a suitably sour note on which this excessive and ever more tasteless band exits the rock scene.

**On The Level**  
**Status Quo**  
(Capitol ST-11381)

Amazingly, for a band that knows only four, maybe five, chords, *On The Level* is a good hard rock/boogie record. "Down Down" is a savage tune, and several other songs somehow escape being tedious metallic claptrap; I'm not sure why, but I like this album a lot.

**Playing Possum**  
**Carly Simon**  
(Elektra 7E-1033)

Instead of continuing in the vein of her best work on her first two albums — songs like "The Love's Still Growing" and "Anticipation" — Carly Simon has developed her less appealing style of writing wordy, awkward, self-analytical tunes and putting them to overblown productions. The result is sometimes sensual; but more often it seems like a waste for Ms. Simon's voice and her other evident talents. *Playing Possum* breaks no new ground.

**Dressed to Kill**  
**Kiss**  
(Casablanca NBLP-7016)

Live, Kiss is barely fun in a mocking, cynical fashion; on record, Kiss makes the silent bands between cuts sound great.

**Crime Of The Century**  
**Supertramp**  
(A&M SP-3647)

Reinforced by a strong US tour, this unlikely-looking international band (including three Britons, a Scot, and an American) are ready to fill the void left as Yes amuses itself with shastras, Genesis induces sleep coast to coast, and BlueJays present a carboncopy of Moody Blues pomposity. Supertramp, helped on this record by Bowie producer Ken Scott, meld jazz and rock with touches of pop and some eclectic arranging and instrumentation to produce an impressive record. "Bloody Well Right" has garnered some AM and FM attention, all of which is justified and suitably rewarded by *Crime Of The Century*.



**Ghosts**  
**Strawbs**  
(A&M SP-4506)

After *Hero and Heroine*, it was almost inevitable that anything new by Dave Cousins and the Strawbs would seem anticlimactic. And, at first, *Ghosts* appeared to fulfill that prophecy. But it is a more understated record — despite "Where Do You Go (When You Need A Hole To Crawl In)" (a number recorded in mid-1973, when the current Strawbs were first formed, and which should have been forgotten) — with side two, in particular, forming a beautifully varied and romantic suite, broken only by Dave Lambert's tough "Don't Try To Change Me." The Strawbs are one of 1975's best groups, and *Ghosts*, though a dramatic turn from *Hero and Heroine*, is brilliant.

**Journey**  
**Journey**  
(Columbia PC-33388)

Despite the credentials of Journey-ers Aynsley Dunbar (ubiquitous session-drummer), Neal Schon, and Gregg Rolie (both with varying incarnations of Santana), this record is interminably dull and uninspiring.

**David Essex**  
**David Essex**  
(Columbia PC-33289)

Following the rather motley collection which contained his first hit "Rock On," David Essex has created an excellent pop album which displays far more consistency. The same dry, echoey production is intact, but the songs are stronger. From the great lead-off, "Gonna Make You A Star," through two sides to the closer, "Stardust," the pace of *David Essex* doesn't lag for a moment. Mr. Essex, a superstar of the teens in England, can do himself nothing but good hereabouts with records of this caliber.



**Modern Times**  
**Al Stewart**  
(Janus JXS-7012)

Al Stewart is moving further and further from his folk roots with every successive album; apparently, though, that movement is doing him and his music good, as each record outshines its forerunner. While the longer cuts on *Modern Times* don't work quite as well as "Roads To Moscow" and "Nostradamus" on *Past, Present And Future*, the shorter tunes — especially "Carol," "Sirens Of Titan," and "What's Going On?" — are superior. The backing instrumentation is flawless, with such notables as Isaac Guillory, Tim Renwick, Peter Woods, Simon Nicol, and Gerry Conway. Fine English folk-influenced rock.



**The Myths And Legends Of King Arthur And The Knights Of The Round Table**  
**Rick Wakeman**  
(A&M SP-4515)

I hereby dub Rick Wakeman the crowned prince of kitsch; a rock Barry Manilow. This record is so pretentious and tacky. If only he wasn't such a good keyboardman...





# Wiesner reflects on four years as president

(Continued from page 1)

effort to understand the teaching process and the changes that a freer, more open set of options for students. These have continued.

The efforts to attract more women and minority students have continued and have been quite successful. We are not entirely satisfied with the results and plan to examine how we might do better. I believe the same statement could apply to the entire equal opportunity area. One can see programs but there is much left to be done.

The period I've been president has also been a period of retrenchment in many ways. During the whole time there's been a tightening of budgets — it began before my appointment but it's been one of the principal problems we've had imposed on us that didn't exist as a major issue before. Federal research expenditures have leveled off, and in fact in real dollars MIT faculty members probably have less money for research today, even though the dollars look larger, than they did a few years ago. The same thing is true in general of administrative and academic budgets. There's been an effort, — a major need — to assess what we're doing and to weed out those things which are marginal. I've been concerned that in the process some educational innovations that were more than marginal have been lost as well, for one reason or another — that perhaps in many ways we've gone back to traditional ways of doing things in the press of inflation and money shortage.

But, some of the exciting developments have continued. The life sciences, the MIT-Harvard Joint Program (in Health Sciences and Technology), the Cancer Center, the Division for Study and Research in Education, the Center for Policy Alternatives, the Earth Sciences — are all very exciting. They're all, it seems to me, institutional responses to the general questions I've outlined before.

*The Tech:* What progress or changes do you see on the educational front, areas of concern to students more narrowly?

*JBW:* Well, I don't think you can look at a four-year sweep and see very many major changes. Particularly since the last four years were tagged onto a decade of large-scale experimentation. As I said earlier, I think the last four years have represented a kind of consolidation where some things like UROP (Undergraduate Research Opportunities Program), for example, and some of the interdisciplinary programs like Health Sciences and Technology, have become fully accepted. The seminars programs and Pass/Fail are other examples of this. Some other things which looked very hopeful have fallen by the wayside — for example, I always expected that the self-paced study technique would end up having a very important role in our educational system, I thought it offered a lot of opportunity for flexibility. For a variety of reasons it has more or less disappeared.

The Experimental Study Group and Concourse are still with us, but they're still viewed as experiments — successful experiments, but there are serious questions about their generalizability, primarily because of economic considerations.

We believe that there is progress being made in the effort to find a set of

humanities and social science electives or options that fit better the MIT student's interests and needs, but that's still, I'd say, very much an experimental process. Many of the experimental graduate programs, particularly the interdisciplinary ones like those in the Center for Policy Alternatives, seem to be healthy. There is a lot of talk now in the School of Engineering about interdepartmental undergraduate programs which look interesting but which still must, I'd say, be worked out. The many interesting ideas being explored in the Educational Division also have long-term promise. The new studies that are growing up between linguistics and the neurosciences are I believe, particularly promising. There's a fantastic flux of things which is hard to judge and put all together in a simple answer.

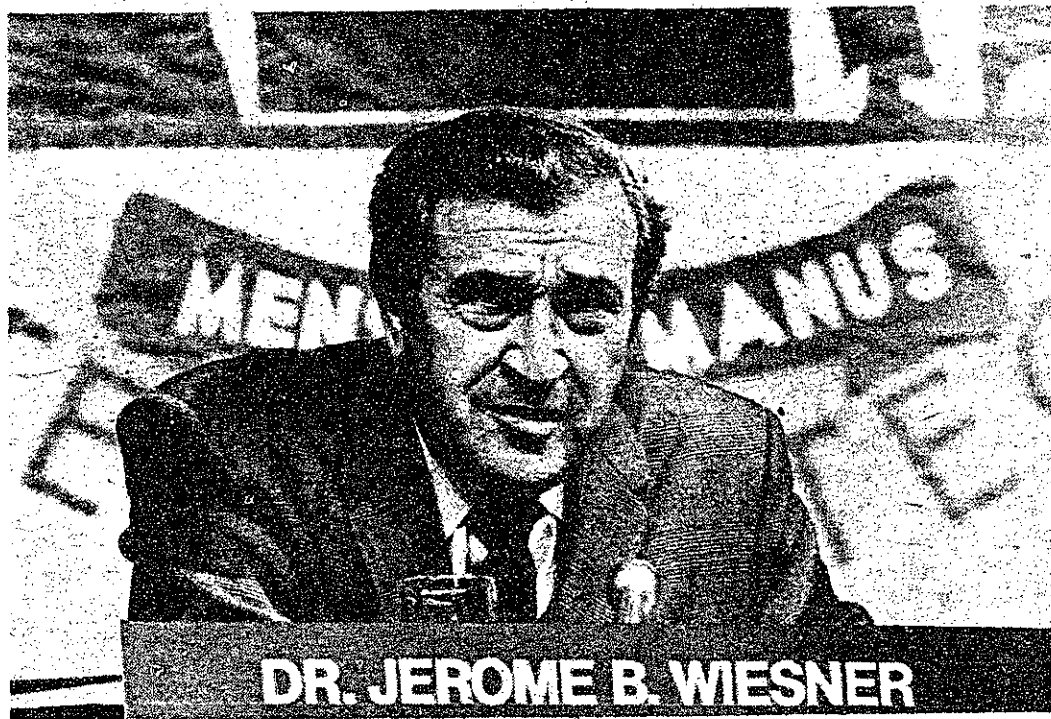
*The Tech:* In the last four years, the student mood seems to have changed quite a bit, especially in comparison to the four or five years just before that —

*JBW:* Yes... the student mood has changed. I wouldn't say the student is one of apathy. It may be one of more realism, in a sense — I think students are still very concerned about the world, they're concerned about a lot of things the US government does, and I certainly have reason to know their concerns about the things the MIT administration does. But they also, I think, have a realistic view of their own needs — educational needs, and for personal development and they try to balance these, I suppose.

You see, you can't characterize the MIT mood of the past in any simple way. The MIT mood in 1969 and '70, and '71, was really a reflection of a national mood, not only of students, who had the courage to articulate how they felt, but of people, generally. In this country, it was basically a consequence of the Vietnam War. Adults like myself were as much disturbed about the Vietnam War as the students — sometimes we didn't protest as hard, and sometimes we were criticized for not doing it.

I believe that when adults drew back it frequently was done out of a sense of responsibility for — not personal responsibility, not responsibility to themselves, but to the things, the organizations, around them. I certainly got myself roundly criticized for the protesting I did, and even got MIT into a certain amount of trouble too. As I'm sure you know, at one stage President Nixon tried to cut MIT research funds. I've clearly become more conservative than I used to be since I've been president of MIT partially because I see things in a different perspective, partially because I feel I have a responsibility to a large community of people, and I can't afford the pleasure, the joy, of protest that's unproductive, if I think it's going to be very costly to MIT. On almost any issue, there are a group of people, faculty or students, who say I shouldn't take such considerations into account. But there are also very many who obviously would be badly upset if I didn't.

I think this is true of many — maybe too many — adults. I think a point comes where you can't take that position, and for me, the Vietnam War was such a point. Obviously, I felt that no individual should be quiet about how he felt about



the war.

What I was trying to say, was that that the student mood at the time was a reflection of a deep unhappiness in the country, and the students focused it. If it hadn't been for the students, we might not have had so much protest for I think many adults were ashamed not to join in when they saw their children and other youngsters protesting.

There is a thing about this that I've never quite understood. The '68, '69, '70, protest was more or less of a world-wide phenomenon. You know, it really didn't start in the United States — it started in... well, it's a little hard to say, it depends on what you call the start. In Berkeley, the Free Speech movement was early, but... the Czechoslovakian Spring really started as a student protest which was joined by the workers. The student protests in Mexico and France were earlier too. There were also problems in Japan, and Germany — some of them still persist. Each one was based, I believe, on a different set of issues, at least vocalized issues — in France, it was the quality of the universities, in Czechoslovakia it was the political situation, in Germany, I think it was also politically motivated, in Japan, again, it had more to do with the universities, and in Mexico the political situation. But there was a kind of world-wide discontent which communicated itself, a sort of contagion that spread.

The other thing about the situation is that different individuals had quite different degrees of discontent. There were those people who were just unhappy about the Vietnam War. There were of course many young people whose reactions were based on much more personal matters, that is, they were faced with the draft, and the possibility of being forced into a war that they abhorred because it didn't represent anything that seemed to matter. On the other extreme, were people who wanted to change the whole social system.

On the whole, the people who wanted to change the social system really weren't communicating very much with the people who were just unhappy about the war even though they thought they were. Many adult observers listening to the dialogue also thought there was a deeper coherence to some of this than what was induced by the war. In fact, we were sometimes told that all the campus problems were stimulated by foreign agents. I looked pretty hard for those foreign agents, but I could not find them.

Certainly many students, and many older people, are still very concerned about a lot of the problems in our society. But I'm also pretty much convinced that there hasn't been a time in the history of the United States when there haven't been many worrisome problems.

I've realized that I am about to be 60 years old, and the country's about to be 200 years old. I've been more or less conscious of what's been going on for 50 years, a quarter of the life of this nation, and there hasn't been a period during my lifetime when there haven't been deep anxieties, wars, and depressions, when everybody thought the place was going to the dogs. Unfortunately, some problems have become worse; some things are better.

I suppose national anxieties are like personal anxieties — if you have something to do you worry about it, and a certain amount of tension, anxiety, is essential for creativity, and this is probab-

ly true for improving a society. We have plenty of opportunities to improve this society, and keep trying to convince myself that what we see, the tensions and arguments, represent really recognition of opportunities, the feedback necessary to stimulate corrective measures.

Many of these opportunities — just on your comment about the job market — are opportunities to use technology to do something useful, to do a job better than it was done before; for example, to make more efficient automobiles or less polluting automobiles, or more efficient energy sources or more efficient gadgets that use energy, or to conserve energy, to protect the environment — the list could go on forever. There are fantastic opportunities ahead if we choose to do the right things, and at the same time do them in a way that gives some satisfaction to the people who are involved. That, I think, is one of the first basic problems that we have to come to grips with.

*The Tech:* One last question. I've been talking to some older science reporters, contrasting public attitudes about science back in the space race days, how the public felt then versus the feeling now — it's amazing, the difference. There seem to be two major limitations on MIT in the near future — one is the budgetary thing, and the other is the public attitude restraint. What effects do you see this having on MIT's future in leading science and technology?

*JBW:* Well, I suppose in a sense those are both the same constraint, to the degree that we are dependent on public support for research funds. I believe the mood will change — will turn around — although I think one has to realize that the public support of science and technology in the United States has been, with one, maybe two exceptions, motivated more by fear than enlightenment. Primarily fear of the Soviet Union. The space race, defense, and all the support that came with them were the result of fear of the Soviet Union, and to some extent misreadings of their technical capabilities. Exceptions were the very large investments made for a short period of time — not long enough — by the Office of Education in educational research. There have been others — probably the most dramatic example, the one we always forget about, is the longtime federal support of agricultural research in land-grant colleges.

As we sort out our priorities in the energy field and the environmental field, we'll see that the most important problem that we face is the question of how to manage a complex society without resorting to public ownership or totalitarian government. Those are alternatives more and more people are talking about and they are very unattractive, at least I find them very unattractive. The real challenge is to maintain the kind of free society for people that was created in the original colonies and at the same time take advantage of the material benefits, health and freedom that technology, properly used, should make possible. On the one hand, what we would like as people is the maximum degree of independence and freedom, but what science and technology seem to be doing is pushing us in the direction of greater interdependence. The problem is, how do you find a sensible balance — mix — of the two? I think a lot of what you see around MIT in many groups in many departments is work on just that problem.



Wiesner at Inauguration (above) and a recent symposium.